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# DEVOTED TO MUSIC AND ART.

Vol. IX.

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No. 3.

## ROYAL MUSICIANS.

I say that music is the most universal of the arts is to utter a truism? but there is no harm in occasionally reasserting the fact. No other art has in so great a measure captivated the minds of high and low. The peasant's daily toil is sweetened by music, and it beguiles the leisure of the wealthy and great. Royal authors, painters and sculptors may be found, but royal musicians will outnumber them all combined, and, granted sufficient real and research be forthcoming, there would be little difficulty in tracing an almost unbroken succession of such from the time of King David to the present day. Not only in point-time, but also of place, the same remark will hold good. From every quarter of the globe they come, as well as from every age. As "holiday reading," proceed to a brief and imperfect sketch to support this statement. It is needless to dwell upon the story of the "Sweet Singer of Israel," so I will at once enter upon other examples. As "all roads lead to Rome," so all chronology seems to lead to Egypt. In Mr. William Chappell's "History of Music," Vol. I. (all, alas! that has been published), p. 389, is a caricature drawing of a quartet composed at the court of Rameses III., the King himself represented as a royal lion playing upon the lyre. This is a satirical sketch and does not actually imply that Rameses was a musician, although evidence is general that the Egyptian monarchs were fosterers of music. Naumann says: "The history of the Lyric Nile." I have found the following inscription: "Erapa—He the Great, Prince of Kush, and singer to his lord Anon—One proof at any rate, that loyal princes were to be found among musical exultants. Turning to Asia, we find the Chinese emperor, Tschun, the inventor of the instrument called the king (different-sized stones suspended, and struck with a wooden mallet), and another emperor, Kang-Hi, not only founding a musical academy, but inventing melodies. Among Orientals, we find the Turkish prince Cenfendi the first to apply notes to the lyre. The Delhi ruler, a book of such to Achmet II. Osman Effendi brought music to great perfection under Mahomet IV. The Lydian king Choroebus is said to have added a fifth string to the lyre; but this is not necessarily to be taken in a literal sense, for Mr. Chappell has shown that the Greek word for "string to the lyre," was often an idiom for having introduced some approved novelty into the arts of poetry and music.

Applicant, leaving as a composer in 225. Coming next to the Romans, the example of Nero at once suggests itself. Known stories of this monster in human shape Caligula had a fondness for dancing and singing, and an inconvenient knowledge of music. Marcus Antonine died at night of night to witness his performances. Vespasian was a patron of musicians. Titus both sang and played. With taste, say it Hadrian. He needed hardly remind the reader that tuba was the Roman name for trumpet. Marcus Aurelius was educated in music. Approaching nearer modern times, we find Analf, the Danish king emulating the exploits of our own King. Gallus and others reported to have done a similar thing against the Britains four centuries earlier. The neighboring country of Sweden affords some small jokes when Oscar I. and II., the former of whom, when Crown Prince, completed an opera entitled "Bergo," the appellation proving some small joke at the time—1834. Songs by Prince Gustav of Sweden, were sung in London in 1833. Russia fostered the Prince Radziewski, and others in our own day King Trubetzkoi, a ballet composer, and Prince Bielskolska, a distinguished piano vocalist. A genuine musician and composer was the Polish Prince Piotniewski (1810-1870)

As to royal musicians in Germany, their name is legion. Frederick the Great needs only mention; his doings are familiar enough to all. Prince Louis Ferdinand is also well known as a composer. An opera, *La Nascita del Sole*, by the King of Saxony, was performed at Dresden in 1829. The late King of Hanover and the present Empress of Germany are numbered among royal composers. Leopold, of Austria (1683-1700) was a composer and an accomplished musician; a later ruler, Franz I. (1832) was a violinist. Leopold, I. of Belgium was a musician, as is the present King of Holland. France supplies a long list of royal musicians, from the days of Robert of Anjou (1307) down to the late Prince Imperial, from the latter instance except be true. Mention need only be made of the troubadour King, Thibaut IV., and of Louis XIII. It appears that the popular gavotte, so generally ascribed to the last named, is part of a ballet, and is really the composition of Balzarini. (The name of an instrument I am unable to identify) and Ferrari tells of an amusing incident between the prince and Mariatti, the trombone player. Alfonso III. (the Wise) of Spain, was a composer, and a song of his was performed at Lorraine in 1852. Charles IV. was so great a devotee that he had quartet practices every morning at six o'clock. One King of Portugal, at least, Juan IV., 1694-1680 joined the ranks of the royal composers. I have left our own country to the last, but before treating of native genius in such exalted social rank, with all its attendant advantages, I would know from America, to justify my assertion of royal musicians being found in all quarters of the globe. Don Pedro I., King of Brazil, was by birth a Portuguese. But of his history it is not my intention to treat. His life was one of almost ceaseless warfare, and he died in 1849, just before completing his thirty-sixth year. He found time during all the tumult of his reign to devote to his favorite art, and produced masses, orchestral pieces, and music of nearly every kind. He conducted one of his overtures at Paris in 1829. A curious story (on the authority of a Brazilian newspaper) is told of one of his compositions. At the commencement of the last war between the Brazilians and the Juynos Ayraons (1837) the Emperor composed a triumphal march, which when completed, he sent to the commander of his troops, ordering them to play on the occasion of the first victory they might gain. Unluckily, however, his troops sustained so severe a defeat at Salabado, he had to disavow the march, and they were left with all their baggage, not excepting that of the General-in-Chief, among which was the royal composition. Thus fell into the hands of the enemy, and has become part of their national music. Arriving at last at our own land, I have to say that the name of the royal musician has been a very conspicuous one. The first share to the list of royal musicians. Indeed, the mere record of their names would take up all the space of a very large volume. I allude to the Great is, perhaps, the earliest in point of date. Richard "of the lion heart" was both poet and musician, and was a great patron of minstrels and harpers. Henry VIII. may be judged by music still extant; his daughter Elizabeth was, as every one knows, a great patron of music. Martin was a good musician. Charles I. was a pupil of the Italianized Englishman, Copercaria, and played the lute. George II. was a musician, and Edward IV. Charles II., was greatly addicted to music, if not himself accomplished in the art. George I. presided at a concert given by the Duke of Marlborough, in the fields, of which parish he was once church warden. Of George III. and his family, it must be said that they were all more or less musical performers, and in several instances composers. The late Prince Consort composed a great many songs, and an opera, *Invaders*, which was performed at the Birmingham Festival of 1849, and again in 1855. A complete collection of his works

was published by Metzler & Co. in 1852. Of the present members of the royal family, six have given evidence of musical talent, and appeared in public either as pianists, singers or composers. Herr Wilhelm Tappert gives an account of a song composed by James V. of Scotland. Ireland is said to have had a bardic prince as early as 1000 B. C. This was Amergin, brother of Heber and Heremon, the first princes of the Milesian race. Cormac, King of Ulster, who united his own person the pontifical and royal dignities, was a poet and musician; and "Brian the Brave" was passionately devoted to music. Wales boasts her Gadwallader, founder (?) of the Elst-edfodau, and Prince Gruffudd ab Iynan, an ardent cultivator of the divine art in the Eleventh Century. But, as I am not an antiquarian, it will be safer for me to close before entering upon dangerous ground. I have given evidence sufficient to prove the statement with which I set out—S. S. STRATTON.

## THE PIANO TRADE.

IT WAS started last Tuesday morning, writes J. T. Quigg in the *American Music Journal*, by a letter from our mailing agency, asking what disposition should be made with our papers, as they were in the way. Fearing some mistake in the delivery of our papers, I took a copy from the top of the pile, and found it to be a piano-trade paper, dated January 5, (this was on February 29), 94 of its pages being filled with advertisements of piano and organ firms. This revelation naturally suggested a few reflections upon the mysterious ways which piano-makers take to reach the musical public, the great bulk of their advertising patronage being bestowed upon papers which circulate mainly among themselves, except when, as in the present case, they don't circulate at all—that is among the producers rather than the purchasers of pianos. Thinking the matter over for some time, I have about concluded that in addition to the three most mysterious ways of nature, as recorded in Holy Writ, viz: the way of a ship in the sea, the way of a bird in the air, and the way of a man with a mail, there should be added a fourth—the way of a piano-maker in advertising. Judging from the apparent prosperity of piano-trade papers, with confidential circulation, piano-makers must be satisfied with a few columns of fat-witted notices about proprietors, cashiers, trustees, and so on, and occasional rap at some firm who does not patronize the business end of these Musical Revolvers.

When the piano-maker develops those who patronize them, and making those who do not, are eliminated, the small residuum of reading matter devoted to the sale of pianos is made up by such an admixture of egoism and twaddle as must invariably produce softening of the brain on the halcyon reader. In this little musical aside show that the critical editor freely swings his ax, and distributes blows right and left among rising or passing artists, according to his standard of art, which, of course, must be infallible!

[The facts recorded in above article are proof positive of the worthlessness, as advertising media, of the majority of the piano-trade papers. "Musical Revolvers" is a happy expression, for it implies the highwaymen behind them. But the piano and organ trade ought to know by this time that they are not loaded, and ought to refuse to pay the blackmail exacted—for that is the proper term.—J. E. O.]

# Kunkel's Musical Review

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I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

## AMERICAN OPERA.

SOME months ago it was announced that an American school of opera was about to be started in New York by a Mrs. Thurber, the wife of a wealthy grocer, and a number of other people of wealth and (New York) society. Immediately the press began to discuss the new enterprise, pro and con. We mentioned the project at the time, but without any extended comments, and we kept aloof from the battle that raged between the supporters and the opponents of the undertaking, for the reason that we were too far from the field of action to know the details of the conflict on the one hand, and upon the other, because, so far as we had an opinion, we were friendly to the purpose, but incredulous of the success of the enterprise. The opera school became a fact, and when we saw that some good material for a corps of teachers had been secured by the directors, we became hopeful of its success. As soon, however, as the machinery began to work, it developed, as we had feared, an amount of friction that boded ill to its future. Now, after several months' trial, the papers that were originally friendly to the enterprise, are "darning it with faint praise," while the rest say openly that it is a failure. Such an enterprise was a difficult one to successfully inaugurate. As soon as the name "American Opera" was heard, all the American musicians who had operas in the pigeon-holes of their desks, in other words, from two to twenty in every city of any size, pricked up their ears and looked forward in eager anticipation to the day in the near future when their half-baked productions would be accepted, paid for and played by the American opera, to the great advancement of their diminutive fames and increase of their slim bank accounts. When their compositions were neglected and European works selected for rehearsal, the native musical geniuses and their immediate friends, cried out in chorus, of course, that the enterprise was un-American, a fraud, a failure. When it was announced that Mme. Fursch-Mad had been selected as the "directress," the chorus was strengthened by scores of "convention" conductors who thought they would just have filled the bill, while the salary that now went to a foreigner, would have looked well in their respective tills. So to the end of the long list of the disappointed. Are the management to blame for having chosen the best material available for making American birth the primary qualification? On the contrary, they are to be commended for having made fitness

the first and paramount consideration, and had they been consistent in this plan, success would probably have crowned their efforts. At the time, however, they made a *faux pas* which made us doubtful of the outcome from the first, and which will end in the final collapse of the entire business unless it be promptly retracted; we refer to the appointment of Mr. Theodore Thomas as director of the whole undertaking. No one can fairly doubt Mr. Thomas' eminence as a conductor of symphonies, but an opera troupe and a school of opera are very different things, and demand other knowledge and different management. Mr. Thomas has demonstrated that his knowledge of operatic techniques is the most luminous example vocal artists as if they were book-blacks, or at best, members of his orchestra of poor, dependent German importations, who consider Thomas as a sort of musical Kaiser before whom they dare hardly say their souls are their own. In this he has come to grief, and his autocratic methods have driven away some of the best artists he had at hand. Again, an American opera school should be cosmopolitan in spirit. Mr. Thomas is, on the contrary, quite one-sided, a German of the Germans and his efforts to Germanize the whole affair have alienated all those (and they are the majority of this country) who believe that American opera, when it comes, will not and should not be an offshoot of any one school of music, but an eclectic school, in which shall be blended the characteristics of the different operatic schools in the manner and in the proportions that shall be inspired by national traits.

Mr. Thomas came near wrecking the College of Music of Cincinnati. He has now, largely, by the same absolute methods, well nigh choked the life out of this later worthy enterprise. His resignation made the success of the former institution impossible, the latter thus not succeeding until has among its archives a similar document from the same gentleman. Mr. Thomas, seeing that success under his management is out of the question, should, in his own interest, as well as that of American opera, vacate his present position. On the one hand it will add nothing to his fame to be identified with a failure, and on the other, he well deserved fame as conductor of a symphonic orchestra is enough for one man. His further continuance with this enterprise might lead even his friends to believe that considerations of a financial rather than artistic character had influenced his action in the premises.

THE Rev. Mr. Haweis, during his recent visit to the eastern edge of this country, lectured at Vassar College, and there, of course, met the GREAT RITTER. In a letter to an English paper he says: "Herr Ritter talked me a good deal after my lecture on 'Music and Emotion.' He seemed to me to feel—that American girlhood, especially the girlhood at Vassar College, much needed the softening and elevating influence which music was able to give."

By the way, why "Herr" Ritter? Monsieur Ritter would be more appropriate for a name of France. But, no matter, *Herr*, or *Monsieur* Ritter takes it upon himself to malign American girlhood by insinuating that American girls are hardened and degraded, since they especially need "the softening and elevating influence" of his instruction. We have heard a legend—Is it a legend? That there is on file in some of the Cincinnati courts the record of a case in which a certain *Herr*, or *Monsieur* appeared, perhaps (and perhaps not) in the light of one calculated to "soften and elevate" American girlhood. And when the bonds that galled him were severed, the legend goes on to say, this same *Herr* or *Monsieur* sought and obtained the

hand of an American girl, to whom it is also said he afterwards owed whatever little reputation he achieved. We do not suppose *Monsieur le Herr*, Ritter, or *Mein Herr* Monsieur Ritter has ever heard of this legend, and that is why we now mention it for his benefit, while we very respectfully represent to him that *Herr*en *Monsieur*, or *Monsieur* *les Herr*en should think twice before slandering the womanhood of their adopted country. At the same time we would suggest to the American fathers and mothers of American girls, that if Vassar girlhood is what *Monsieur le Herr* Ritter indicates, they should keep their girls from Vassar, while if *Mein Herr* Monsieur Ritter's statements are a slur and a slander upon American girlhood, they should not place their daughters under the tuition of their international defamer. As to what Mr. Haweis "felt" it matters little—he is an Englishman and pretends to be nothing else. Exclusive, bigoted, insular, is what we should expect the Rev. Mr. Haweis to be as to everything in national habits and social customs that is not English.



It will now be in order for editor Merz, of *Bernhardt's Musical World*, and some other German-American writers on musical subjects, to explain to the American musical public, in the best English they can command, the great difference "twixt tweddledum and tweddledoo;" in other words, after berating the French general and the Parisians in particular for their narrowness and prejudice in objecting to Wagner's music, in part, because of the fact that he grossly insulted France, kicking it when it was down, through an unmusical work called "A Capitulation," just after the Franco-Prussian war—it is now behoove them, we say, to show that while the Parisians were bigoted and prejudiced in the former case, the Berliners were broadly liberal in insulting Saint-Saëns, the famous French composer, at one of their recent concerts, simply because he has not seen fit to join in the Wagner worship, which seems to have become an article of political faith in the  *Vaterland*. That the Berliners were right asserts no doubt, for the *Kaiser* said so, and what the *Kaiser* says, whether in politics, morals or art, is law! Seriously, however, we wonder whether our German-American editorial friends do not feel just a little bit foolish now, and whether they will not think with us, that if art is of no country, but of the world, prejudices are also of no nations and humanity is much the same on both sides of the Rhine. At any rate, it were far better, we think, for journals devoted to the cause of music to endeavor to advance its interests regardless of nationalities, than to keep up in the name of music, the universal art, a constant firing out of rusty blunderbusses, of local prejudices at the heads of those who do not happen to have had the luck (good or ill) according to the prejudices of each) of being born on the same side of some river or other, as they.



THE *Musical Standard* takes the manufacturers of musical instruments to task because they do not support the credit of having done everything for music and musicians in this country, while, on the contrary, music and musicians have made them what they are. We have usually found the makers of musical instruments willing to take what we think is the sane view of this matter, namely: that musicians and instrument-makers have both contributed to the spread of music in the United States, and in so doing have been helpful to each other. Their cause is a common one and it would not only be idle but harmful, to attempt to assign greater or less importance to the share of either in the good work of spreading "the art universal."



## 'NITA THE COQUETTE.

I.  
Bright is the sun of Spain,  
(Ging-a-jing-jing, jing-a-jing-jing)  
Sleeps now the Spanish queen,  
(Ging-a-jing-jing, a-jing)  
Bright is my maiden's hair,  
Sleep yet my love and hate,  
(Ging-a-jing-jing, jing-a-jing-jing)  
Man's a cavie, but my dear,  
Sues at my foot,  
Sighs, "Nita, be my dear,  
Love is so sweet!"  
(Ging-a-jing-jing, a-jing)  
But you alone, my dear Kunkel,  
My confidant, my true love, are!  
(Ging-a-jing-jing) Tra-la-la-la!  
(Ging-a-jing-jing) Tra-la!

## II.

Here in my arms you rest,  
(Ging-a-jing-jing, jing-a-jing-jing)  
Lovers like you are best,  
(Ging-a-jing-jing, a-jing)  
True speak in ev'ry tone,  
(Ging-a-jing-jing, jing-a-jing-jing)  
Others, they say, deceive,  
Kiss, they may,  
Then, let their maidens grieve  
Day after day  
(Ging-a-jing-jing, a-jing)  
You ne'er or betray my good guitar,  
And you alone my true love are,  
(Ging-a-jing-jing) Tra-la-la-la!  
(Ging-a-jing-jing) Tra-la!

## III.

"Nita, the gay coquette,"  
(Ging-a-jing-jing, jing-a-jing-jing)  
Long will they call me ye,  
(Ging-a-jing-jing, a-jing)  
Long—but who knows how long?  
Hearts too, must sing their song—  
(Ging-a-jing-jing, jing-a-jing-jing)  
When the true master's hand  
Sweeps o'er each string  
Break through their ev'ry strand  
Wakened, they'll sing  
(Ging-a-jing-jing, a-jing)  
But till he come, my ev'ry guitar,  
"Tis you alone my true love are,  
(Ging-a-jing-jing) Tra-la-la-la!  
(Ging-a-jing-jing) Tra-la!

I. D. FORTES.

THE LADIES TRY TO TEACH  
THE PIANO MAKERS.

OUR contemporary the *Queen*, says the *London Music Trades Review*, has recently been kind enough to give a few hints to poor, benighted piano manufacturers. Those gentlemen may possibly be a trifle behind the times, though we doubt whether they will derive much practical benefit from this advice so kindly offered to them in the representative newspaper for ladies. The object of the advice in question seems to aim at making the piano look pretty. To the feminine mind the outside of the cup or platter in the chief object of solicitude. Far be it from us to wish it otherwise. Charles Dickens has placed it on record that a brave show of ribbons can be gained for stigness; and an adornment which is tasteful and inexpensive, brightens the home and shows that the feminine touch which is so charming to the artistic eye. But things which do not immediately fall within their proper province ladies would do well to leave alone. To the feminine mind a hollow ground razor is a desirable implement with which to cut ribbons, the scissors are absolutely necessary as sardine openers, the wire can only be twisted off champagne with a tooth brush, and a hairpin has uses more multitudinous than the imagination of man can fathom. From time immemorial in the history of the piano that inoffensive instrument has been used as a book shelf, a flower stand, a receptacle for a variety of all sorts of ornaments, from dish covers to work baskets, and one Charles Hesse actually applied for a patent to convert a piano into a bedstead. The piano was turned up and a couch, with frames for the feet and a curtain; the frame was hollowed to contain a bureau on one side and a closet fitted with toilet

articles on the other; while the stool was constructed to contain a work-box, a looking-glass, a writing desk, a table, and a set of drawers. But to make the misuse of the piano case a fine art is reserved for our esteemed ladies' contemporary. The following is a fair example of the *moda opera*, modè, headed, we are bound to confess, "Novel Notions."

"A grand piano is rather a cumbersome article of furniture, and not very ornamental as a general rule. Still, with a little judicious management it may be made to contribute color and effect to the appearance of the room, by tastefully displaying either a rich-colored piece of plush, an Indian shawl, or a piece of embroidery as a drape over the top, or by having a plush cover fitted at the top, the sides being embroidered and fastened up. Then a small screen placed in the curved side so as to make the piano appear with a palm towering above it, and the ungainly pianoforte becomes picturesque rather than otherwise."

pretty and effective way of treating it is to fix a light brass rod along the top to receive a small pair of curtains of French embroidery, which, neatly measured at the top and looped back at the centre, disclose a handsome piece of embroidered satin or rich colored piece of stuff selected to harmonize with an old-fashioned high-backed chair placed against it will not only relieve the fatness and break the straight back, but will also add to the comfortable furnished appearance of the room. Instead of a seat, the will form a convenient position for the lack of a small writing-table, and instead of a piece of embroidery, an ornamental date calendar, miniatures, photographs, etc., may be displayed between the curtains and some of the hundred and one things one loves to have at hand may be put here."

The picture is just too lovely for anything. Of course all but the piano is an addition to the picture (of the ladies) the sound of a piano "is much improved by reversing the position of the instrument in the room. The piano should be placed so that the mass of embroidery is to be mounted. Then, in order to further improve the power of tone, the space is to be "a convenient position for the back of a small writing table," and the

"hundred and one things one loves to have at hand"—including we assume, the pet dog, the canary, and the baby—are to be added to the adornments of the pianoforte. When all this is done, and the piano "looks prettier than the fair owner of the excellent English, but sorely ornamented instrument will suppose, one day to go to the house of a more judicious friend who puts her foreign piano to proper uses, and she will forthwith begin to agitate at home for a new piano, of foreign make, but not quite so heavily handicapped."

It is doubtless useless to make a case of this sort by the inexorable laws of logic. The fair ones who scrub clean their nasty, dirty meerschaums, who dust the bones of their old port in the cellar, who teach the young idea to paint over the rare engravings in your portfolio, and surreptitiously tear leaves from your books of reference under the idea that the theft will never be discovered, are not at all likely to brook interference in a matter which makes home tasteful. The piano is their affair. They play it, and the fact that you pay for it, and like to hear it at its best, has nothing whatever to do with the question. They have read what to do in the *Queen*, and, despite protests, they will do it. For the moment the British household is a scene of confusion. But when it comes to buying another piano, on the other hand, the piano instrument is worn out or has poor tone, paterfamilias has the option of buttoning up his pockets and refusing to listen to the voice of the charmer until the plush covers, the ornamental date calendar, the miniatures, the photographs, the pieces of embroidery, the small writing-table, and "the hundred and one things one loves to have at hand" are removed. The piano has a chance of being "otherwise than picturesque."

It is said that Rubini took a fancy to express a sentiment of deep emotion by a peculiar trembling or unsteadiness of the voice, which, doubtless, as done by many artists, was an idea at once appropriate and beautiful. But, the effect being easy to imitate, he soon had followers, who, being blessed with his taste and judgment, made the ornament common, and by taking away its appropriate meaning, destroyed its effect. It became the custom to make the voice tremble, even on the most ordinary occasions; a defect became excused into a custom, and the holding note was scarcely ever heard at all. The constant use of the tremolo in vocal music is not in good taste.



'NITA THE COQUETTE.

It will be observed that the sole object of the decoration is to make the "ungainly piano-forte" look "picturesque rather than otherwise." The "plush cover," to say nothing of the "palm towering above it," may, it is true, not improve the tone. But it looks pretty, and that is more than half the battle.

The second suggestion is still more extraordinary:

"The piano makers were doubtless originally designed to be placed with the back to the wall, but it is well known that the instrument so placed is a disadvantage to the audience, as the back of the back shall be towards the audience, and the singing and playing are now accompanied at the same time as the audience. It is therefore becoming a general practice to place a cottage piano across the corner of a room, or in some high position that back of the piano, and not the musician, shall be towards the centre of the room. This gives great scope for taste in utilizing and turning to advantage for decoration the back of the instrument. It must not be too thickly draped so as to muffle the sound, but a







## PAGANINI'S WITCHES' DANCE.

**GRAND CONCERT VARIATIONS.**

*JEAN PAUL.*

**Maestoso**, M. M.  ... 112.

[illegible]

*Larghetto con espress.* M. M.  $\text{♩} = 112$ .

*P dolciss.*

The first system of music consists of two staves. The treble staff begins with a series of eighth-note chords, each marked with a finger number (1, 2, 3, 4) and an 'x' above it. The bass staff follows with a similar pattern of eighth-note chords, also marked with finger numbers and 'x's. The music is in a 2/4 time signature and a key signature of one flat. The tempo and mood are indicated as 'Larghetto con espress.' and 'M. M. ♩ = 112'. The dynamic marking 'P dolciss.' is present.

The second system continues the musical piece. It features more complex fingerings and articulation marks, including 'x' and '1' above notes. The bass staff has a more active line with eighth-note chords. The tempo and mood remain 'Larghetto con espress.' and 'M. M. ♩ = 112'.

The third system continues the musical piece. It features more complex fingerings and articulation marks, including 'x' and '1' above notes. The bass staff has a more active line with eighth-note chords. The tempo and mood remain 'Larghetto con espress.' and 'M. M. ♩ = 112'.

The fourth system continues the musical piece. It features more complex fingerings and articulation marks, including 'x' and '1' above notes. The bass staff has a more active line with eighth-note chords. The tempo and mood remain 'Larghetto con espress.' and 'M. M. ♩ = 112'.

*piu mosso.*

*rit.* *ff*

3 1 1 A 4 3 1 A 2 1

1 2 1 x

*Theme. Quasi Allegretto. M. M. ♩ = 132.*

*mf*

*rit.*

4 3 2 1 A 4 3 3 4 A

1 x 1 1 3 2 1 x 1 x

3 3 1 2 4



*Piu lento.* M. M. ♩ = 108.

The musical score for 'Dolce (sweety.)' is written for piano. It features a treble and bass staff. The key signature has one flat (B-flat). The tempo/mood is marked 'Dolce (sweety.)'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance instructions like 'Ad.' (Adagio) and 'Dolce (sweety.)'. The score is divided into measures by vertical bar lines, and some measures contain asterisks (\*). The overall style is that of a classical piano piece.

**Tempo 1º.**

*Piu mosso.* M. M. ♩. = 108.

*Var. I.*

*Scherzando. (playfull.)*

*cris:*

*Ad. \**

*Ad. \**

*Ad. \**

A musical score for a piano piece titled "Scherzando. (playfull.)". The score is in G major (one sharp) and 6/8 time. It consists of five systems of music, each with a treble and bass staff. The first system is marked "Var. I." and "Piu mosso. M. M. ♩. = 108.". The second system is marked "cris:". The third system is marked "Ad. \*". The fourth system is marked "Ad. \*". The fifth system is marked "Ad. \*". The score includes various musical notations such as notes, rests, and fingerings. There are also some markings like "x" and "1" above notes, and "2" and "3" below notes, indicating fingerings. The piece ends with a final cadence in the fifth system.

*meno mosso.* (less fast.)

*dolce.*

*Tempo I?*

*cres:*

M. M. ♩. = 92. *Leggiero.*

*Var: II.*

*p*

To shorten the piece, if so desired, omit *Var: II.*

First system of musical notation. Treble and bass staves. Treble staff features rapid sixteenth-note passages with fingerings 2, 1, 3, 4, and 3. Bass staff features a steady eighth-note accompaniment with fingerings 1, 2, 1, and 1.

Second system of musical notation. Treble staff continues with rapid sixteenth-note passages, including a triplet marked with 'x 3'. Bass staff continues with eighth-note accompaniment.

Third system of musical notation. Treble staff features a long, flowing sixteenth-note passage with a slur and a '3' marking. Bass staff continues with eighth-note accompaniment.

Fourth system of musical notation. Treble staff features a series of chords marked with 'A' and fingerings 3, 3, 3, 2, 1. Bass staff features a steady eighth-note accompaniment. Dynamic markings include *f* and *ff*. There are asterisks (\*) under the bass staff.

Fifth system of musical notation. Treble staff features a series of chords marked with 'A' and fingerings 3, 3, 3, 2, 1. Bass staff features a steady eighth-note accompaniment. Dynamic markings include *f* and *ff*. There are asterisks (\*) under the bass staff.

*meno mosso.*

*p dolce.*

First system of musical notation. The right hand (treble clef) plays a series of eighth-note triplets and sixteenth-note groups, mostly beamed together. The left hand (bass clef) plays a simple accompaniment of eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat). The system ends with a double bar line.

Second system of musical notation. The right hand continues with similar rhythmic patterns, including some sixteenth-note runs. The left hand accompaniment remains simple. The system ends with a double bar line.

*leggiero.*

Third system of musical notation. The tempo marking *leggiero.* is present. The right hand features more complex sixteenth-note passages with slurs and fingerings. The left hand has a more active accompaniment with eighth-note patterns. The system ends with a double bar line.

Fourth system of musical notation. This system contains the most complex passages, with rapid sixteenth-note runs in the right hand and more intricate accompaniment in the left hand. The system ends with a double bar line.

M.M.  $\text{♩} = 50$ . *Quasi Adagio*. (like an adagio.)

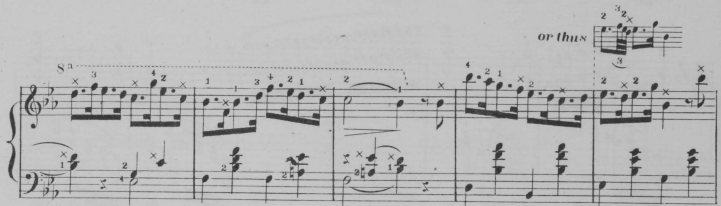
First system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F, A, C) and a half note chord (F, A, C). Bass staff has a half note chord (F, A, C) and a half note chord (F, A, C). Dynamics: *f*. Fingering: 1, 2, 3, 4. Pedal: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F, A, C) and a half note chord (F, A, C). Bass staff has a half note chord (F, A, C) and a half note chord (F, A, C). Dynamics: *f*. Fingering: 1, 2, 3, 4. Pedal: *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F, A, C) and a half note chord (F, A, C). Bass staff has a half note chord (F, A, C) and a half note chord (F, A, C). Dynamics: *f*. Fingering: 1, 2, 3, 4. Pedal: *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F, A, C) and a half note chord (F, A, C). Bass staff has a half note chord (F, A, C) and a half note chord (F, A, C). Dynamics: *ff*, *mf*, *rit.*. Fingering: 1, 2, 3, 4. Pedal: *Ped.* with asterisks.

## M. M. •







# JENNY'S FAVORITE GAVOTTE.

(Becker.)

Carl Sidus Op. 107.

*Allegretto*  $\text{♩} = 92$ .

The notes in brackets may be omitted.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling.

**FINE.**

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and pedaling.

Repeat Trio to Fine, then repeat from beginning to Trio.

# MERRY SLEIGH BELLS.

RONDO.

*Lively* ♩ — 112.

Secondo.

Carl Sidus Op. 67.

The musical score is written for piano and consists of five systems of music. The first system is in C major, the second in D major, and the third in E major. The fourth and fifth systems return to C major. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). It also features fingerings, slurs, and pedaling instructions.

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MERRY SLEIGH BELLS.

*R O N D O.*

Carl Sidus Op. 67.

[illegible]

### A Trio

*mf*

*Repeat from beginning to Trio.*





# A KISS AMISS.

ES WAR RECHT SCHLIMM.

German Translation by E. A. Zuendt.

Words by Maggie Sullivan Burke.

Music by Hubbard T. Smith.

*Moderato.* ♩ - 88. *Es war recht schlimm, ich geb' es*

*I know 'twas naught, y; yes I*

*zu, Es war nicht recht, nicht recht ge- than, Doch gar zu zärt-lich fleh-te er Um*

*own The thing was quite, was quite a miss, But then he looked so hand-some while He*

*ei-nen Kuss mich an. Wie leuch-te-te sein Au-gen-paar, Voll*

*plead-ed for the kiss; His dark eyes grew so soft and wide, His*

hei - sser Glut sein Ant - litz war; Er herz - te mich, mir wur - de bang, Als  
 face was flushed, was flushed and bright, He pressed so close, the first I knew His

mich sein Arm um - schlang. Als mich sein Arm um - schlang.  
 arms were round me quite. His arms were round me quite!

'swarschümmich weiss nicht Je - de  
 I know 'twas naughty, some per -

nähm'. Solch Kühn ge - bah - ren hin, Doch in der Stol - zen Arm würd' ihn Auch  
 haps The boldness would not bear; But then me, thinks with such proud dames A

kein Ver-lan - gen zieh'n Und sagt am En - de was ihr wollt, Nicht

lad would hard - ly dare; And af - ter all say what you may, To

stets, nicht stets gerührt ein Kuss; An Zeit und Ort und Lie - be hängt's, Wenn er ge - lin - gen

kiss, to kiss or not to kiss On time, and chance, and love de - pends No matter what's a

*muß.*

miss

's uur-schlimm ich weiss doch lie - bes Kind, Klag' mich, klag' mich nicht vor - schnell an; Was

I know 'twas naught-y; still dear dames Pray think, pray think ere you con - vict How

*hät-test du in meinem Fall, Was hät-test du ge-than? Nur Ein-es luss' dir sa-gen*

you, in like case, might be, have With noth-ing to re-strict; And let me hint just one thing

*noch: Viel-leicht, viel-leicht ist's auch nicht wahr, Dass noch kein-Mann dir nah' ge-*

more, Per-haps, per-haps it may be true That no dear lad e'er kissed you

*nug Zu ei-nem Kus-se war. Zu ei-nem Kus-se war.*


yet Be-cause none want-ed to. Be-cause none want-ed to.

Ped. Ped. Ped. Ped. Ped. Ped.

# PUCK.

New, Revised Edition

Claude Melnotte.

*Allegro* 

*mf* *cres.* *cres.* *do.*

*Ped.* *Ped.* *Ped.* *Ped.* \*

*p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*f* *f* *p* *Ped.* \*

*cres.* *f* *f* *Ped.* \*

*Ped.* *Ped.* \*

Musical score for "The Rose Tree" in 3/4 time, marked *mf*. The score is divided into four measures, each with a "Ped." (pedal) instruction below the bass staff. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The melody features various ornaments and fingerings indicated by numbers 1-5 and 8. The bass line consists of chords and single notes, with some measures having a "Ped." instruction.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written in a single staff with a treble clef. The piano accompaniment is written in a single staff with a bass clef. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of simple chords and single notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of simple chords and single notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of simple chords and single notes.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes five measures of music, each marked with a "Ped." (Pedal) instruction. The melody is characterized by eighth and sixteenth notes, with various fingerings indicated by numbers 1-5. The bass staff uses chords and single notes, with some measures marked with "Ped." and "4" (fourth finger).

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes dynamic markings such as "cres." (crescendo), "f" (forte), and "Ped." (pedal). There are also performance instructions like "2", "3", and "4" indicating fingerings or articulation. The score ends with a double bar line and a repeat sign.

VIGOROSO.

TRIO.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *f* and *cres.*. Pedal markings "Ped." are placed below the bass staff. A first ending bracket labeled "8" is shown above the treble staff.

or thus

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *f* and *cres.*. Pedal markings "Ped." are placed below the bass staff. A first ending bracket labeled "8" is shown above the treble staff.

FINE.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *f* and *mf*. Pedal markings "Ped." are placed below the bass staff. A first ending bracket labeled "8" is shown above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Pedal markings "Ped." are placed below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *cres.* and *f*. Pedal markings "Ped." are placed below the bass staff. A first ending bracket labeled "8" is shown above the treble staff.

Repeat Trio to Fine, then repeat from beginning to Trio.



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THE BARD OF SHANTY HILL.



ESPACIOUS from Washington in January stated that the president pro tem, of the Senate had laid before that body a very remarkable petition from Mrs. Sarah Kelley of Honesdale, Wayne county, Pa., asking that she be appointed the National Bard. Mrs. K. Kelley is well known in that village, and only a few weeks ago left, en route, as she said, for Washington, for the purpose of laying her claims before Congress. Mrs. Kelley made a tour of the villages of the county, where she collected enough money to pay her expenses to the national capital. She is the widow of Sergeant Horace J. Kelley, of the 177th Pennsylvania Volunteers. She bases her claims for recognition as the American laureate upon the fact that she is a lone widow, and lost nine relatives in the war for the Union, including her husband, father, brothers, brothers-in-law, cousins and uncles, and says she cried because she wasn't a man so she could go into the army herself. She further claims that her husband, when his regiment was starting and shivering in Virginia during the Rebellion, went down into his pocket to buy provender for the boys, and says it is the duty of the Government to pay her the \$50,000 which her husband spent and cost after losing his mind through exposure in the army, and to make her, "the Bard of Shanty Hill, the National Poet of the United States of America," for the brief period of her life which remained. The newspaper offices of Wayne county, Pa., have suffered numerous visits from the "bard." In every campaign she regularly offered her services to Republicans and Democrats alike, stating that she could write poetry as fast as any one else could write prose, and if she couldn't beat Tennyson she wouldn't ask a cent of pay.

Her plea for the appointment, which it seems was written some years ago, is embodied in the following gem, which is entitled:

EUROPEAN AND AMERICAN POETIC CONJAN.

A European Poet in his time,  
Did suffer much composing rhyme;  
So hard for him 'twas to compose,  
For several Days with Blindness, aches,  
And then wrote but a line or two,  
Till he succumbed to death.  
His neighbor seeing him thus opened wide,  
Inquired what sickness did befall him,  
The Master of the House, while it was Dark,  
His servants answered like a Lark,  
The Master did Deliver him,  
Of a Complaint he has read to me.

I thank the Lord that I can write,  
Without several Days seclusion quite;  
Ten to Thirty Minutes is all I ask,  
To write from Three to Seven Verses Task.  
Another Cloudy Morning had brought a Cloudy Day,  
Another Bard's reporting at the close of Life's Short Stay,  
Here I ascend unto the Heavens, I hope this Congress surely  
will  
Declare the National Poet is, The Bard of Shanty Hill.

The Bard is by no means modest, and has told her autobiography in verse to the following effect:

BIOGRAPHY OF THE BARD IN RHYME.

In peaceful cottage by the sea  
A couple dwell in harmony;  
One breath of celestial rapture the ear  
Of him about his wife held dear.

He was a drafted man in War,  
And falsehood had been written after  
By Old Maid, who tried to marry in vain;  
The letter bore the signature of an honest man's name.  
Through the letter was a forgery he went out of his head  
About the next man's name to the store he read,  
And declared he would kill his wife either sooner or later;  
Craved fourteen years and then died, a very sad, old fate.

The cottage was not quite as near to the sea  
As the Susquehanna river was, flowing peacefully,  
Through a town of the same name, way down toward the sea,  
Dwelt a happy couple once, and one of that couple was me.  
Then bereft of my children for many long years,  
Craved husband had stolen them because he had fears  
That I not fit to bring them up quite.

Because of the falsehood the old maid did write,  
I was my happiness with a daughter to be;  
Of R. C. Kidder, of Sturges, an Old Fellow is he;  
On account of unpaid pension, I've now made my bill.

With respects to the publisher, The Bard of Shanty Hill.  
It appears that before he married the military gentleman known as "California Kelley" the Bard was teaching school in Susquehanna county, Pa. In one of her effusions she says:

I am thinking I am thinking  
Of the days when I was young  
I was the very best of teachers,  
At least my praises so were sung,  
By A. B. Rollard, Superintendent  
Of Susquehanna County that time;  
I was educated most respectful.

Mrs. Kelley said when she left Port Jervis last that she would never leave Washington until Congress had granted her request; so it is probable that Congress will have to submit—*Lothario*, in *Literary Life*.

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St. John's Free Church, N. Y.	6
St. John's Free Church, N. Y.	7
St. John's Free Church, N. Y.	8
St. John's Free Church, N. Y.	9
St. John's Free Church, N. Y.	10







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any time. The beginnings of their quarter com-  
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This Footstool should be with  
every piano on which children  
are to play. Highly recom-  
mended by the most prominent  
teachers—among others, S. E.  
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Kunkel, Louis Stash, A. J. Davis  
and others. For Sale by Geo. S.  
B. Perkins, W. C. Coffin, etc.

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L. MATHIAS, 305 Summit St., Toledo, O.



MAJOR AND MINOR.

SAINT SANS' grand opera *Henry VIII.* is to be produced in  
Prague by Director Angelo Neumann.

The portrait of Victor Hugo by Bozzet, the last for which  
the post-stamp has been purchased by the French government  
for the Museum of the Luxembourg.

A BEAUTIFUL rosebush, said to have been planted by Char-  
lemagne, is one of the great curiosities of the ancient city of  
Hildesheim, in Hanover. It is gnarled and rugged, as  
becomes its extreme age, and in some places the principal  
stem is as thick as a man's body.

Mr. Chas. I. WYNN, who learned the sheet music business  
with Peters in New York and St. Louis, will soon open a music  
store at 912 Olive St. Customers will be sure of polite and  
prompt attention at "Charley's" hands. We wait the new  
firm of Wynne & Co. the best of success.

Mrs. JETTY RIVE-KING, the great pianist and able composer,  
will soon make a grand concert tour of all the principal cities  
of the Union. The piano she will use is No. 72,000 of Chick-  
ering's manufacture, and is a noble instrument, worthy of the  
great skill of the artist who is to make it speak.

The late Paul Baudry, being asked why, in his famous de-  
corations of the Paris Opera House, he chose the daughter of  
Herodias as the embodiment of the art of dancing, replied:  
"Because her dance ended in a demand for John the Baptist's  
head; and for my part I have a prejudice against dancing;  
the end is always bad."

Frauentz Lill Lehmann, Franz Rummel and Ovide Musin  
constitute a trio of artists of the first class who, under the  
management of Henry Wolfsohn, are now making a  
concert tour through the principal cities of this country. We  
advise our readers who may have an opportunity to hear  
these artists not to miss it.

CANTORA PATRY some years ago was announced to sing at  
Birmingham as "the sister of Adeline Patry." She had  
arrived in the town in the evening, and on the next night  
sight of a poster bearing the above announcement.

Cantora Patry then came straight back to the  
Queen's Hotel, and then sent for the *entrepreneur* and  
passionately demanded what he meant by such an announce-  
ment.

Mr. Harrison was profuse in his apologies, but Cantora was  
not to be appeased; she shook the seat and out of Birming-  
ham of her hat and shoes, took the next train for London,  
and the *entrepreneur* had to appear on the platform in the  
evening and express his apologies to the audience for the  
singer's absence.

A VERY interesting collection of autographs was sold  
recently at the Hotel Bristol, Paris. The list included au-  
tographs of the following composers and artists: Adam, Anber,  
Bach, Berlioz, Beethoven, Boettcher, Bruch, Chopin, Chabrier,  
Chopin, Donizetti, Elton, Gounod, Grieg, Halévy, Joseph,  
Haydn, Hummel, Liszt, Lully, Meyerbeer, Mozart and his  
family, Rossini, Mendelssohn, Meyerbeer, Mozart and his  
family, Rossini, Paganini, Saint-Saëns, Salieri, Strauss,  
Rousselle, Laub, Schumann, Salieri, Strauss, Ambrose,  
Thomas, Verdi, Wagner, Weber, and Zingarelli.

Mr. GEORGE KIRK, who before the failure of J. Peters,  
was the superintendent of his music publishing department,  
has gone back to his first love, the piano, Kentucky, where  
he has purchased an interest in the *Sentinel* of that place,  
and will sail early on a real estate steamer.

Mr. Kinked, whose musical compositions are upon every piano, is not  
only a happy and successful composer, but in the best sense  
of the term, with a happy faculty for making friends. We regret  
his departure for the "blue grass country," but wish him all  
the success he may desire in his new field of labor.

In his book "Among the Mongols," the Rev. J. Gilmore  
describes a native of the Mongolian race, a tall, slender, thin  
foot case, and two or three inches deep; covered with sheep  
skin, and with the feet long and thin, through the side  
of the box. It had only two strings and these consisted of  
a few hairs pulled from the horse's tail. The strings were held  
by a piece of common straw. The bow "was a bent and  
skilled, and of one horse's tail, and the bow was held in the  
hand, and used loosely. The necessary tension was produced  
by the hand of the performer as he grasped the bow." The  
player managed, however, with the bow, to produce ex-  
pressive music and effective tones.

WIRTS J. A. Kieselhorst, the St. Louis agent of the Miller and  
Emerson pianos, was last in Boston he was the guest of the  
well-known pianist, Dr. Louis Mass. Kieselhorst has two  
daughters—he will play on violin and on the flute. As he had  
his flute at home, his other vice had full and sole sway. Now,  
Dr. Mass may be able to read a score, but Virg and does not  
always decipher a Joke prima vista. He was driving  
Kieselhorst in the environs of Boston and he had reached the  
brow of a hill he pointed out Laurel Hill Cemetery, saying it  
was one of the most beautiful cities of the world he had ever  
seen and adding: "Now, we can go there first or turn this  
other way and be reacquainted." "But you mean to go home,"  
said Kieselhorst. "Here Kieselhorst thought he saw a good chance for  
a joke and he remarked: "But you mean to go home," but as  
for me the cemetery is the last place I want to go to." The Doc-  
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3d. That but one price, and that the very lowest is put upon all goods.  
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| Notion Store.            | Black Goods Store.          | Lining Store.               |
| Embroidery Store.        | Cotton Goods Store.         | Cloak and Suit Store.       |
| Lace Store.              | Linen Goods Store.          | Shawl Store.                |
| Trimming Store.          | Silk and Velvet Store.      | Underwear and Corset Store. |
| Gents' Furnishing Store. | Dress Goods Store.          | Children's Clothing Store.  |
| Handkerchief Store.      | Paper Pattern Store.        | Quilt and Blanket Store.    |
| White Goods Store.       | Art Embroidery Store.       | Upholstery Store.           |
| Calico Store.            | House Furnishing Store.     | Millinery Store.            |
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## COMICAL CHORDS.

AN AESTHETIC YOUTH.

I strolled one eve by a woodland stream,  
When the sun was sinking low,  
And the radiant flush of his parting beam  
Made the parting water glow.  
And I asked a youth whom by chance I spied:  
"Fair youth, which love you best—  
The morn or eve?" And the lad replied:  
"Oh! gent, pull down your vest."

I pulled down my vest, and we walked along  
Neath the shade of o'erhanging trees,  
While the notes of a thousand birds of song  
Rose clear on the evening breeze;  
And I stroked the curls of that winsome lad,  
(My locks, alas! are thin)  
"My boy," I said, "why look you sad?"  
And he said: "Wipe off your chin."

My chin I wiped, and we sat us down  
To gaze on the evening star,  
That held its watch o'er the distant town,  
Like some sentry stationed far,  
And I spoke of the stars and the curious laws  
That govern each fiery ball,  
And the youth remarked, as I made a pause:  
"Had'st thou better hire a ball?"

I told of those orbs in their early state,  
How the rays of the sun are bent,  
How the earth moves round at a fearful rate,  
—And the youth said: "Let her went."  
Then I said: "My son, it grieves me sore  
That for science you have no apt."  
But he shrieked: "You're a fool, and more!"  
"Oh! stah it—give us a rest!"

—OUDY & STRUMSYLV, in *Scholarship*.  
"MAY I like to alight" said Jimson, politely, as  
Miss Le Jones drove up in her carriage.

"Thank you, I never said," she coldly replied.

The price of real estate was under discussion at the club,  
when one gentleman remarked, "Jones, old boy, I know  
where you can buy just the nicest little home, splendid  
cottage, grand fruit trees, and all that, for a song." "Just my  
luck," said Jones, "I can't strike a note." —*Harford Post*.

Booses at the boarding-house table—"Another cup of tea,  
if you please, Mrs. Fanning."

Mrs. F. fervently,—"Mr. Boogs, the tea is exhausted."  
Boogs—"I should think it would be. It has been growing  
gradually weaker ever since I made its acquaintance."

Hottess: "Are you a musician, Mr. Jones?" Jones who  
is dying to give an exhibition of his ability: "Well—yes, I  
think I may lay claim to some knowledge of music." Hottess:  
"I am delighted to know that. About to play, and  
I should be very glad if you would kindly turn the music  
for her."

As eastern firm, says a Missouri county editor, generously  
send us an order for advertisements to be paid for in needs. We  
thank you, gentlemen, we are about as needy now as we can  
be and get around town. If you have any patent adjustable  
patches, warranted to match all patterns, you can send them  
right along with your electrotype.

SENSE IN MUSIC ROOM—Student: "I want the new song,  
"Hit him in the Eye." Clerk again: "What's that?"  
Student: "Hit him in the Eye." Clerk: "Never was such a  
song, and never will be." Student: "My teacher sent me for  
it, and he ought to know." (Teacher enters opportunely,  
Teacher (English, you know): "Give this lady the song I sent  
her for. 'Hit him in the Eye.' (Pianist's it is produced. Red  
fire, Curtain.)

"If I should ask you to concoct a milk punch for me, could  
you do it?" he blandly inquired of a Michigan avenue  
saloonist.

"Yes sir."

"And if I should consume the said punch and had no  
money to pay for it, how would you treat me?"

"Give you the bounce."

"Gently?"

"Not by a long shot."

"To your best to injure me, eh?"

"Of course."

"Wouldn't care how much you degraded me in the estima-

tion of the public."

"No, sir."

"Very well, sir. I always like to have a previous under-  
standing in regard to such matters. You can keep your milk  
punch and I will keep my dignity." —*Press Paper*.

The other night on an Arkansas railroad train a passenger  
called the conductor and asked:

"Are we on time?"

"Yes."

"Glad. Are we on the track and safe?"

"I don't know, but I'll go forward and ask."

He went away, and, returning, said:

"I am informed that we left the track about five miles back.  
We are now running on the country, dirt road, and I've don't  
want a wagon 'we'll be all right. You see that there's a big  
pond in the road back here, and we save time by taking a  
shortcut." —*Arkansas Traveler*.

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### THE PRISONER.

I sit and watch the rain drops fall,  
I gaze out at the dull gray skies,  
I only see the rain clouds' pall,  
Or watch the gloomy mist that rises.  
I do not turn my head to see  
The narrow room that holds me here;  
I watch the rain and long to be  
Far from my prison room so drear.  
Why, laughter waits for me out there,  
And hearty clasp of loving hands,  
And merry songs and faces fair—  
Could I but break my prison bands.  
But here I sit, as if I was  
Forbidden by the fates to roam.  
Until that lordly sailor man  
Shall send my only trousers home.

—Robert J. Burdette, in Brooklyn Eagle.

Two philosophers: "See here, I believe in metempsychosis. I am convinced that after my death my soul will inhabit the body of a beggar." "You needn't die for that."

A fugitive should always wear his hair in bangs, a newspaper man in puffs, a baker in rolls, a dry goods merchant in braids, a sailor in waves, while a firm would be the proper thing for an ice man.

An Irishman caught a bee after it had stung him, and examining it carefully he said: "Ye dirty little blaguard. Yes, been stung! round till ye worn the seat out of yer breeches, and bebad o've found yer knife stikken through your hip pocket, ye little haywen!"

"Ma, do you know that Uncle Jack tells lies?"

"Tut, tut, Johnny, I guess not."

"Yes, he does; for he told me that if I took care of the pennies the dollars would take care of themselves; so I put my silver dollar out on the horse block to see if it would take care of itself, and some duffer stole it. Boo-hoo-boo!"

THE *Evening* (throughout) *Brooklyn* contains the information that "Theodore Thomas, the proprietor of an enormous effect of music, as follows: On the evenings when the orchestra plays Wagner, I sell five times as much beer as usual. On the Mendelssohn evenings nobody buys beer and sandwiches, and as I make 50 per cent. on these, I don't think much of Mr. Mendelssohn. Strauss is the composer that causes the wine to flow. It makes a fellow feel good to hear a Strauss waltz, and he immediately orders a bottle."

MISS KATE HAYARD was a good deal of a wit according to this story, which is told by the *Philadelphia* *Press*. She had Oscar Wilde introduced to her when he was in Washington. It was in the afternoon, and the brilliant social events were to occur that evening. She said: "Mr. Wilde, will you go to the reception with me?" "Well," he replied, "if I am not too much fatigued after my lecture." A short pause followed and then he said: "Miss Hayard, of course you will be at the reception?" "Well," came the answer, "if I am not too much fatigued after my lecture."

"What's the matter, Tim?"  
"Matter enough. Smith's dog bit me a minute ago."

"Smith's dog bit you? Good gracious man! that dog is mad."

"The dence you say! He ain't any madder than I am. I'm the one to be mad. If I had bitten the dog he might have had a good excuse to get mad."

"But the dog has the hydrophobia."

"What's hydrophobia?"

"It means, literally, in fear of water."

"Well, what do you care how much that dog is afraid of water? I wish he was afraid of me."

"Oh you don't understand. You are liable to catch it from the dog."

"No, I'm not; but he's liable to catch it from me as soon as I can borrow a gun."

"Oh, please! This fear of water—you are liable to have it!"

"No, I'm a cold water Baptist." —*Newman Independent*.

The following is the humorous programme of a private concert given by Mr. Kieselhorst, at his rooms, last night. The humorous is in part 2d, of course, part 1st was very solemn.

### SOIRÉE MUSICALE

AT NO. 111 OLIVE ST.,

FEBRUARY 1<sup>st</sup>, 1886.

PIANO: R. S. Poppen. Flute: J. A. Kieselhorst.

### PROGRAMME, PART I.

1. Sonata, Op. 81, No. 1.	F. Kuhlén.
a. Allegro con fuoco.	
b. Andantino quasi allegretto.	
2. Gavotte, "D'Yphigénie en Aulide."	Glück.
3. Menuetto from Symphony in E flat major.	Mozart.
4. Sonata, Op. 81, No. 3.	Kuhlén.
a. Adagio et allegro.	
b. Larghetto.	
c. Allegro vivace.	Mendelssohn.
5. Concerto without words, Op. 19, No. 1.	Schubert.
6. Sonata, Op. 81, No. 4.	Kuhlén.
a. Allegro non troppo.	
b. Adagio sostenuto.	
c. Rondo alla polacca.	Chopin.
7. Polonaise in A major.	Kieselhorst.
a. "Anna to Thee" (Nauou).	
b. Dining room symphony.	"Le Goumand"
c. Overture.	Compoud, arranged, prepared, etc., expressly for this occasion by Mrs. J. A. Kieselhorst, and will be executed prima vista by the company assembled.
Introduction.	Con Gracia.
d. Overture.	Ad libitum.
e. Pastory.	En Suite.

d. CHOCOLATE	CON GUSTO
e. COFFEE	SEMPRE OBLIGATO
f. Cigars	CONDO.
	CON PROCO.